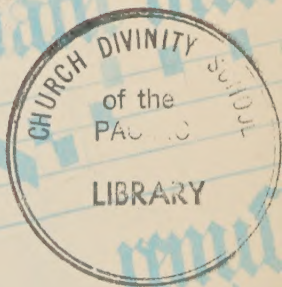


# The GREGORIAN REVIEW



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# The GREGORIAN REVIEW

Studies in Sacred Chant and Liturgy

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# PENTECOST

by Dom Anschaire Vonier

FAITH  
HOPE  
THE PRAYER OF THE CHURCH

It is the happy lot of the Christian to be at all times in immediate contact with the Holy Spirit. He possesses Him within himself, and wherever he turns his gaze in the immense domain of the Church, he sees the Holy Spirit, the third Person of the Holy Trinity.

The Church is His dwelling; nothing on earth is so close and so present to her as the proximity and the presence of the Holy Spirit. He is invisible, of course, but not in that sense that His presence is not evident. On the contrary, the characteristic trait of the Spirit, in the New Testament, is to be a manifest power, not a hidden force which is imperceptible. Since the Ascension the Holy Spirit is a more apparent presence to men than that of the Incarnate Word, the Son of God, second Person of the Trinity. Christ is hidden in the glory of Heaven. He is the One "whom Heaven should receive until the day of the re-establishing of all things, which God has foretold through the mouth of His holy prophets" (Act. III, 21). If He is actually present in the earthly Church, this is only in the core of hidden depths of the Blessed Sacrament. Of the Holy spirit, on the contrary, it is written that He is visible, that He is felt like a powerful wind, perceived as a consuming fire. He is everything but a hidden God.

Perhaps we are too little accustomed to consider the Spirit as the manifestation of God and His Christ to men. We would be rather inclined to distinguish the two comings, of Christ and the Spirit, as being the first visible, the second hidden.

Such was not the way of thinking of the first Christians. According to apostolic language it is Christ who is hidden after having accomplished His work here below, and it is the Spirit then who manifests Himself. Since the Ascension and up until the time that the Lord returns in the glory of the Father, there is a true Theophany.

\* \* \*

In the first of the prayers which precede the communion of the priest this supplication addressed to Christ is read: "Regard not my sins, but the faith of thy Church." The faith of the Church, according to the words of this solemn prayer, is a vision of beauty in the view of Christ. It permits Him to close His eyes to the negligences of Christians, even the priest himself. This faith is, in effect, the most admirable wonder.

Its existence alone, inasmuch as the spiritual attitude of an immense collectivity, would be inexplicable without the mysterious presence of the Spirit in the Spouse. The faith of the Church is unalterable. It never wavers; it ignores the alternation of ups and downs, of great or small. It is never obscure, never dormant. The Church is believing at all times, she believes without interruption, she believes always the same thing.

It is a triumphant masterwork of the Spirit of truth that this fine faith is maintained on earth, independent of any human value or sanctity. It is a spiritual atmosphere enveloping our planet which only the "faithful" breathe. Of divine purity, it could not become contaminated. It rejects any deleting influence; only those may live easily with it who receive the gift of complete interior conformity with it.

This maintaining of such a living faith discloses to us the secret of the presence of the Spirit on this earth. It is the beauty of the Spouse . . . it is her glory that in a world of shadows and unbelief there should be such acceptance of the hidden mysteries of God, such love of the truths unveiled to the eyes of men, such constancy as not to fall away even a hair's breadth from revealed doctrine. Who could be the author of this mentality, all of whose characteristics are of a



living personality, if not the Spirit? And the mystic personality is the Spouse.

\* \* \*

What we have said of faith will be said of hope, and in the same sense: it is the glory of the Spouse. It is much more than the sum of all the accumulated hopes in the hearts of the faithful. It is the official attitude of the Church toward the problem of the chances which humanity has of conquering eternal life.

In affirming that it is the second jewel of the crown of the Church, we consider it as a supernatural reality, transcending all that which is only individual or proper to a group of individuals. Thus are we by this brought to the fundamental principle—the constitutional one of the Church, this special presence of the Holy Spirit which is its unique privilege.

Thus there exists here below a community which is in practice convinced of this prodigious fact that God can be found by man, embraced by man, possessed eternally by man, in spite of the yawning chasm which separates the infinite from the finite. There lies the theological virtue of hope: a bridge is made over this abyss, not only in theory, but practically and in reality. The finite creature finds itself no longer barred from infinite holiness. From the depths of his lowliness, he springs forth to God and clings there, nevermore to be separated.

Now the Church possesses this supernatural courage. In her, a force of gravitation animates the solid body of her faith which moves in all her parts the mysterious propulsion of hope. No obstacle will stop her in her progress toward God. This is why she sings the triumphant words of the most heroic of her Apostles: "I know in Whom I have put my confidence, and I have the conviction that He has the power, He, the just judge, to keep my trust until that day." (2 Tim., I, 12).

The official hope of the Church is thus an imposing reality. No shadow of hesitation appears in her acts or movements when it is a question of her capacity to arrive at eternal life.

Her prayer furnishes the manifest proof. It is the visible sign of her hope. The Church hopes as she prays, and she prays as she hopes. The prayer of the Church is unceasing; an uninterrupted current whose depths are unfathomable, the surface being open to all views. If the Church ceased praying, that would be the end of her hope. Since the first Pentecost, however, she has never shown the least sign of fatigue. More truly than Moses on the mountain, the Spouse extends her arms in supplication, for, by the force of the Spirit who fills her, she ignores weariness and has need of nobody to sustain her. She is the praying female of ancient iconography.

The supreme quality of such a prayer is an unshakable confidence, in spite of the overwhelming encroachment of evil and sin. The defections themselves and the suffering do not succeed in veiling with a single cloud the brightness of this prayer. The Church prays for those very ones of her children and those outside her pale who are hostile to her and insult her. Through good she triumphs over evil.

The prayer of the Church is so high that no mortal, no matter what his sanctity might be, would have been capable of inspiring it. It verifies eminently this word of St. Paul: "The Spirit comes to the aid of our weakness, for we do not know what, according to our needs, we should ask in our prayers. But the Spirit himself prays for us in ineffable sighings. And he who sounds out hearts knows what the desires of the Spirit are. He knows that He prays as God for the saints." (Rom. VIII, 26, 27).

How can we consider, without being profoundly moved, the life of the Church, from one end of the world to the other? It is a continual prayer, and though it be in the greatest distress, there is never a murmur of discouragement, never the least perceptible shred of doubt. The Church is certain that her prayer will be heard, that evil will be vanquished, that there will ring forth the triumph of her Bridegroom.

Extract from *L'Esprit et l'Epouse*.  
(Editions du Cerf.)

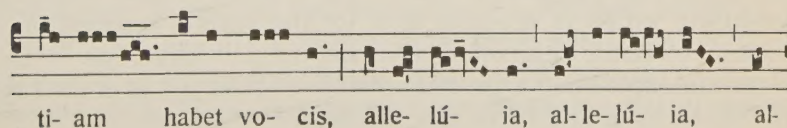
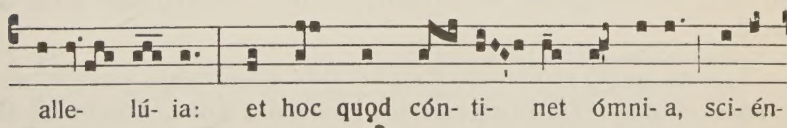
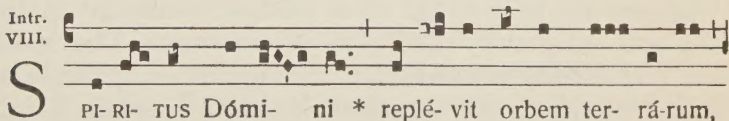


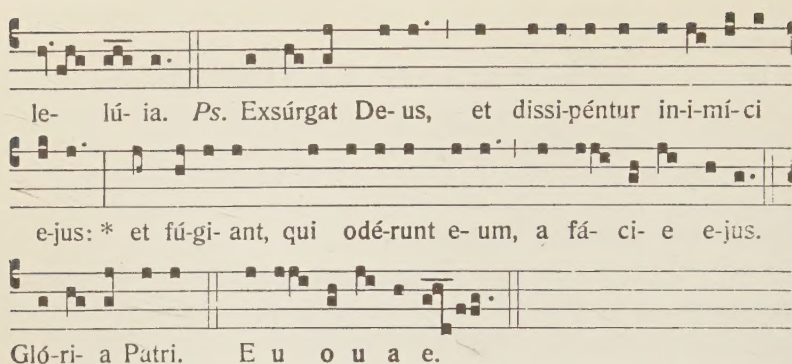
# THE MASS OF PENTECOST

by Dom Joseph Gajard

## The Introit *Spiritus Domini*.

The introit *Spiritus Domini* opens in a magnificent fashion the Mass of Pentecost, of which it possesses all the brilliance and plenitude. The text, taken from the Book of Wisdom, aims at celebrating the universal reign of the Holy Spirit, Him who is Love and who came into the souls of the Apostles to consume the whole earth. For his part, to sing of this sovereignty and this absolute transcendence of its action, which all things vie with one another in proclaiming, as much in today's liturgy as in the least circumstances of the historic Pentecost, the composer has not been unequal to his task. He has been truly inspired and has been able to find the accents which were necessary. "Gregorian chant", said Dom Gueranger accurately, "rarely rises to such enthusiasm."





This is the mode of *sol*, the mode of great and broad flights, of solemn affirmations, and especially when it is the eighth mode — and such is the case here — it borrows the low notes of the scale, the mode of plenitude. It is clear, warm, vibrant and deep, all at once. This is exactly the dominant note of this introit, in particular its first phrase, more concise and more direct, if I may say so, than the second.

From the very outset we are taken, raised up by this basic wave which is to carry us irresistibly in its impetus from one extremity of the modal scale to the other. No bar or cadence holds it back. The incisives, above all in the protasis, are intimately tied one to another. The movement tends irresistibly towards the principal accent, the liquescent *podatus re-mi* of *orbem*, which is resplendent in brightness, still more brought out by the sumptuousness of *terrarum* which completes it, and on which it reposes and stretches itself out, so to speak, with complacency, before the final descent.

Let us note, however, that in this admirable period with its such characteristic elements: protasis, apex, apodosis, the melodic line avoids absolutely the rigidity and dryness which one might have reason to fear. Of a quite ornate style, the amplitude which is brought to it by the supple balance of its neums (*Domini, replevit, terrarum*) which envelops it in a warm atmosphere of a profound and savored joy is augmented still more by a low *fa* of the *Alleluia*.

Everything has the ring of an eighth mode, even though, to tell the truth, this first phrase contains nothing specifically modal. Like many pieces of the eighth mode, it touches the low *re* in its intonation in the manner of a piece in protus. Then, at *Domini*, it suggests tritus, and if the dominant *do* on which the whole of the second incise rests is clearly that of the eighth mode, the fifth *fa-la-do* which bring it about could lend itself to equivocation, and the same applies to the absence of the third in the *alleluia* cadence. This cadence, however, that is not encountered except in the mode of *sol* is sufficient to set us for all practical purposes in the eighth mode, as has been already hinted to us by the general atmosphere, the depth of the beginning and the warm clarity of the melodic line.

As for the interpretation, it should make apparent the powerful inspiration which animates and raises up the whole of this phrase: straightforward attack, an ample movement, broad, but without any slowness. There should be a great deal of vocal warmth, a well marked crescendo carrying forward across the neums of *Spiritus Domini* (without negating, however, the quality of the syllables), from the intonation to the accented podatus of *orbem*, attained in full force, but without violence, — even mellow, and very well-rounded out. Finally, a progressive holding back toward the cadence whose softness should not prevent full sonority. Care should be taken especially at the word *terrarum*: firm long notes, an accent softened and without dryness, a bit broadened in the manner of accents on the up-beat as also those of *Spiritus* and *Domini*, but still more clearly, with a graceful falling back to the final *rum*.

The second phrase does not have the vigorous relief of the first. Not that it lacks in line or inspiration, but the progression, though as real, is here less rapid because of the extension taken by the text. By contrast, the B natural is evident here from one end to the other, and the modality is thus clarified, even though it is in no sense rigid, the evolution of the melody in the high areas determining two very affirmed cadences on *la* (*scientiam* and *vocis*), which implies a passing



modulation to *protus*. After this, the marked return to the lower regions brings us back to the normal ambitus of the eighth mode.

From the beginning the two leaps of a fourth on *hoc* and *continet* launch the movement again, interrupted for a moment by the cadence of the first phrase, and in spite of the envelopment of its neums, it is not to come to cessation until it attains its culmination point, *habet*. Note the progression: the turn around *la* of *continet*, the respiration on *si* of *omnia* (this would be the authentic version, much more artistic than the *dos* of the Vatican edition) the emphasis on the *do* and *re* of *scientiam*, and finally, the upsurge of the podatus *re-mi* which, arrived at directly by the leap of a fourth, is situated so as to form the apex of the second phrase, just as in the first one.

There is here again a continuity which nothing should impede in the chant. The intensive line should, like the movement, strive imperiously towards the podatus of *habet* without worrying itself for a moment with the half-bar of *omnia* nor even of the long torculus of the drop in *scientiam*. Above all, do not breathe at that point. Do not cut this fine melodic wave just at the moment when it is about to sweep itself to its objective. The episema, more than all else expressive, is here above all an means of linking the parts of the line. After having taken the torculus softly, the drop from the foregoing tristropha, lead it forward in crescendo, like a springboard to leap up to the accent of *habet*, rendered, as also the *vocis* which follows, with amplitude (long podatus in the manuscripts), as the luminous spreading forth of the whole phrase.

The last member, composed of three *alleluias*, is nothing more than the conclusion of the introit, with which, moreover, it does not seem to have a very direct connection, even though one can see in it, if one wishes to, a melodic condensation of the whole piece. It was a question of bringing the melody back from the high register to the low in order to finish off. The composer, by a smooth modulation has utilized the *la*,

tonic of the preceding member, to make the dominant of an equivocal melodic formula, recalling again the *Spiritus Domini* of the beginning and bringing about the sub-tonic *fa* of the mode of *sol*. From here a passing re-ascent to *do* permits him, while recalling somewhat the general theme of the piece, to balance his cadence before settling definitely, as in the first phrase, on one of the beautiful and weighty usual formulas of the eighth mode, well poised on the whole-tone of the sub-tonic.

Then the psalm follows on this, in which care should be taken to round off the mediant cadence well, and above all the marvelous final *saeculorum Amen* which should be given very broadly and in a beautifully supple and harmonious rhythm.

### The Alleluia *Veni Sancte Spiritus*.

It has often been remarked that the Alleluias, far from always being vibrant acclamations as one would be freely led to imagine them, frequently take the form of very humble and interior prayers. It is a fact that of all the pieces of this Mass of Pentecost, it is the Alleluias which have most this character of profound inwardness. And, one as well as the other, each in its own type. The first, *Emitte Spiritum tuum*, constructed on a frequent theme of Alleluias of the fourth mode, has the aspect so characteristic of the mode of *mi*, the second, *Veni Sancte Spiritus*, is a melody less ecstatic perhaps, but quite as suppliant. It is this latter alone which will be considered here.

The Alleluia *Veni Sancte Spiritus* does not belong to the primitive repertoire. It replaces the Alleluia *Spiritus Domini*, today fallen into disuse, and which seems well to have belonged to the earliest composition of the Mass of Pentecost. It nevertheless goes back to a venerable antiquity, for it is found in some very old manuscripts.

It is an original piece of great beauty. Very celebrated, it has remained, text and melody, the type par excellence of the invocation to the Holy Spirit because of the fervor of intense supplication which fills it.

II.

**A** L-LE- LU-IA. \*

*Hic genuflectitur.*

¶. Ve- ni Sancte Spí- ri- tus, reple tu- ó-rum

corda fi-dé- li- um: et tu- i amó-

ris in e- is ignem \* ac- cénde.

This is a second mode piece, very characteristically designed. Although it does not use the low fourth, it hardly ever, so to speak, surpasses the fifth, either, which it attains only rarely. Very drawn in on itself and most often proceeding by stepwise movement, at least in the verse, it usually keeps within the fourth *re-sol* with a marked predilection for the modal third *re-fa*, well-established on the whole-tone of the sub-tonic. What is more, all its cadences and semi-cadences are on *re* except one, *amoris*, and we can even ask ourselves whether it is really a true cadence or whether the Vatican edition was right in following it with a half-bar. Perhaps a simple repose, very fleeting, would have been enough with a cadence on the *re* of *in eis*. There is, from one end of the piece to the other, a sort of magnetism, an obsession of this *re*. It is truly on it that everything reposes.

In brief, this is something grave, profound and solid—somewhat massive, if you will. There are none of those fre-



quent flights in the mode of *re*. Yet, there is nothing ponderous, nothing weighty, either. On the contrary, there is a real movement. An intense life circulates across these neums, which are lifted up, animated and clarified by it. It is manifest here that the music does not exist for itself, that it is only the projection in sound of the ardent drive of interior prayer which has created and shaped it and which across the signs we find as much alive as on its first day. There is such supplication, such desire, such fervor here! Such humility, too, such confidence and love! The Church has us sing this Alleluia on our knees, and no doubt that is the first disposition which should be effected. This should be for all this, of course, without neglecting the technical rules, but it seems that the psychological factor, or better, the supernatural one, here holds first place. As for the rest, there is hardly anything more to do, for those who know well their technique, rhythm and style, but let oneself be carried easily along by the melody.

Let us enter into the analysis a bit, however.

Strictly speaking, the Alleluia includes three incises of a rather similar design and an evidently ascending progression. The first keeps to the low register in the third *re-fa*. The second hangs about the fourth, taken for an instant as melodic pivot which will serve as transition to the fifth, where the third incise is buttressed to bring to its culminating point the long protasis drawn onward from its opening, more and more affirmative, which from this point is to give way to a supple dropping back, resting on nearly the same melodic degrees. Note, however, how, in spite of this rise of the general line, each of the incises returns obstinately to touch down on the low *re* as though drawn by an irresistible attraction.

It would seem that a faithful interpretation should take account of these two obvious facts. In other words, the elan which carries the whole thing in a crescendo toward the beginning of the third incise should in no way render these returns to the lower register negligible, but, for their part, these light decrescendos should not interrupt the rising line.

For that it will be sufficient to make a very light reprise of movement on the last low notes of each of the incisives, those which immediately precede the *re*, touched on softly and itself drawn forward in crescendo toward the beginning of the following incise, arrived at delicately. It is perhaps the best means and perhaps the only one of escaping what is here a real difficulty, that of ensuring a legato and continuity between the incisives, apparently, juxtaposed, which begin on a high note with a quarter-note length (*distropha*), arrived at without any transition by a large interval (fourth or fifth). Care must be taken not to give these two *distrophas*, by a hard and incisive attack, a character of new beginnings, and yet more must be taken not to slur them to that which precedes them by an elision (*portamento*) of the voice. Distinct, but not separate.

From another aspect, one should pay careful attention to the softness of the descents on all the long notes as well as to the regularity of the movement, particularly in the ternary beats, which should preserve their full value.<sup>1</sup>

It is the verse which gives this melody its whole meaning. There is such agreement between words and music that it can be said that the verse has sprung directly from the thought of the composer and that the jubilus of the beginning has not come except as an after-thought, as a sort of melodic condensation. Be that as it may, it is clear the two, jubilus and verse, are made of the same general type. Of the two phrases of the verse, the first does nothing more than take up, in commenting on them, the two first incisives of the Alleluia, whereas the second simply develops the end of the jubilus. Always, moreover, the dropping back to the lower register serves to punctuate all the cadences.

The first phrase contains two members, each made up of two short incisives, melodically very similar in construction.

1. We shall be permitted to call attention especially, in this regard, to the diamond-shaped *fa* in the last incise, set in between the pressus *sol-sol* and the dotted *re*. Too often it is taken like a sixteenth-note, a treatment which ruins irremediably the balance of this fine descending line. Without lengthening it, it should at least be given its whole value while broadening it even lightly if necessary.

From the first word the prayer makes itself ardent, very humble, of course, but there is such fervor in this appeal, completely confined to the lower registers, but to which its condensed form and series of long notes give, precisely, an accent of such intense truth. The soul is captured, even to its depths, and with its great desire it will be felt vibrate throughout the piece.

Throughout the whole length of its prayer, it will not relinquish this character of inwardness. The melody will rise, to be sure, but to such a small extent, at least to begin with, and with such gentleness. It establishes itself on the fourth, but it will not surpass this point during the whole first phrase. Note that this *Spiritus* is introduced and enveloped, with its series of ternary undulations which bring the melody back to *re*, always prepared by the sub-tonic. Is there a lack of impetus? No, of course not. That would be to misjudge the power of internal life, interior, but that much more real, giving such force to the supplication!

The second member takes up again almost the same theme, but softening it somewhat and augmenting a bit its expressive capacity. The *reple* is constructed inversely from *veni* with a force of accrued impetus which brings out even more strongly the *corda fidelium*, which, for this reason, can be legitimately considered as the principal accent of the first phrase.<sup>1</sup>

Thus, then, are we brought indirectly to the second phrase, in which the intensity of the prayer is at last to translate itself through a real melodic upsurge, and it is the word *amoris*, the special attribute of the Holy Spirit, which is to bring it about. With a decisiveness which is somewhat surprising after what has gone before, the melody suddenly be-

1. A detail of the performance: The horizontal episema on the accent of *corda* should in no sense double this syllable and isolate it from the following one. Let us recall that the horizontal episema changes nothing of the rhythmic quality of the note it affects. Thus the *sol* remains arsic, that is to say, on the upbeat of the elementary rhythm. The nuance of amplitude added by the episema should only make this relation of elan to descent more effective, which ensures the cohesion of the word and forms its unity.



comes animated and twice mounts to the heights, seizes upon the fifth which it immediately surpasses to reach the B flat, setting the accent and the idea of *amoris* vigorously in relief, while, however, the immediate falling back to the *re* maintains us in the atmosphere of collected gravity which is that of the whole piece. This is a very beautiful musical period with a sumptuous descent which is nothing more in basis than the final part of the jubilus, hardly modified, with, to finish off, a little rise to *mi*, a simple incise of *laisson* with the following. It seems quite clear that the half-cadence is on *in eis* and that the final *mi* of *amoris* is nothing but a distinction rather of the logical sort which implies, certainly, to conclude, on *ignem accende*, the reprise, pure and simple, of the Alleluia with its vocalise.

As for the interpretation, it stems from all the preceding reflections. It calls for, in spite of appearances, a great deal of movement and life. The danger will lie in letting oneself be hypnotized by the rather massive structure of the melodic line and its great sobriety of means into making it heavy. A certain breadth of tempo is needed, obviously, but it should not degenerate into slowness, nor, worse still, heaviness. We can even advise a somewhat quick movement on the condition that it be accompanied by a great vocal warmth and that it rest solidly on a good rhythm. The essential is to make felt in the execution the interior inspiration from which this fine piece has sprung and without which it would be nothing more than an informal juxtaposition of notes and neums. The intensive line should bend to the melodic inflections, and more held back than the jubilus, extend itself progressively over the length of the verse up to the B flat of *amoris*, rendered with full voice but without hardness, with an accent of intense and as the same time very humble supplication.

### The Communion *Factus est Repente.*

This is the *sol* mode like the introit, but with all the shading which distinguishes the seventh mode from the eighth; being developed mostly in the high registers around the fifth, it has the clearness and brightness of *tetrardus* more than its

profundity, save when it returns to establish itself in the lower registers, as here in the cadences and most of all in the marvelous *magnalia Dei* of the conclusion.

Comm.  
VII.

**F** ACTUS est\* re-pén-te de coelo so- nus adve-ni-én-tis spí-  
ri-tus ve-heméntis, u-bi e- rant se-dén- tes, al-le- lú- ia:  
et replé- ti sunt omnes Spí-ri- tu Sancto, loquén- tes ma-  
gná- li- a De- i, alle- lú- ia, alle- lú- ia.

There are two phrases, which, inspite of their variety of line, have, in sum, the same melodic architecture: very light first part, almost syllabic, in the high registers, followed then by a beautiful fall, much more enveloped, toward the tonic.

It would seem that at the beginning the composer has let himself be impressed by the *spiritus vehementis* from the account of Acts, which he has tried to interpret with direct and successive leaps of the fifth *sol*, *re*, *sol*, *re*, followed immediately by the leap of a fourth to the high *fa*. Constantly lifted by the same elan and with extreme suppleness, the melody then leaves the *re* to roll itself successively about *mi* and *do*.<sup>1</sup>

1. The dot of the mora vocis of *ve* (*vehementer*) is explained by the manner in which the ancients used to write. They contracted the two *e*'s into one, on which were grouped the four notes *do*, *la*, *si*, *do*, written: with the first note of the clivis being doubled as usual before the quilisma. The separation of the two first notes has made it necessary, to maintain the rhythm, that the initial *do* be doubled.

although for all that the low *sol*, does not, any one moment more than another, and even at the cadence of *sonus* on *re*, cease to remain the true tonic, thanks to what M. Potiron calls somewhere "the extraordinary vitality of the tetrardus tonic." It is towards this *sol*, too, that, by a sort of attraction, the melody directs itself without hesitation in a magnificent curve to which the ample ornamentation of the neums and the multiplication of ternary rhythms give a cast of great nobility.

*Et repleti sunt.* Here is a new elan, direct and enthusiastic, as well as more measured, at the fifth, with a half-cadence on *mi*, then once more to return to the tonic by a formula which is not without analogy with the preceding one, but whose richness is very superior in color and expression. How well the ample and warm *magnalia Dei* translates the wonderment before the splendors of the divine action! Note the envelopment of its neums, the importance given to its repeated B naturals and their intentional friction against the *fa* which follows. It is the only low *fa* of the whole piece, but by its position it gives to the last part the whole of its profundity. This is a typical example of the *sol* mode in its characteristic degrees, of its plenitude and magnificence . . . the "supermajor" mode, the French musicologist Bourgault-Ducoudray has called it, with its widened intervals. . . .

Do not slight this *fa* in your interpretation under the pretext that it is only a passing note. Give it, on the contrary, as well as to the whole ternary beat *lia-a*, a great breadth so that it sounds easily and is well detached as the essential element of this cadence <sup>2</sup>, whose singular vigor succeeds in giving to the whole piece the fullness of its meaning, as well as its true dimension.

2. It would gain by being broadened and more firmly set by doubling the final of *loquen-tes*.



# THE ALLELUIA VENI SANCTE SPIRITUS

A RHYTHMIC STUDY TO PREPARE THE CHIRONOMY  
by Sister Louis du Christ-Roi

## General Aspects

The three little incisives of the *Alleluia* find their unity in the melodic and expressive pole situated at the beginning of the third one, on the bivrige *la*. In the verse, the first phrase presents a particularly notable point; the apex of the first member is normally placed on the dotted virga at the attack of *Spiritus*, but in the second member, the very expressive up-beat accent of *corda*, situated, moreover, on the same melodic degree, vies with that first apex so strongly that, in definitive decision, we do not know too well to which preference should be given when it comes to designating the pole of the whole phrase. The solution of this little problem is left to the appreciation of the individual choirmaster.

In the second phrase the positions are clearer, and the principal accent coincides with the second rise to B flat in the melisma of *amoris*.

For the final reprise of the theme of the *Alleluia*, the analysis is easier if one notes, like Dom Gajard, that the cadence of *amoris* is very suspended, that that of *in eis* is modally much more settled and that *ignem* is intimately linked to *accende* in spite of the asterisk in the Vatican edition which detaches the last word of the text in a material sense.

## Study in Detail

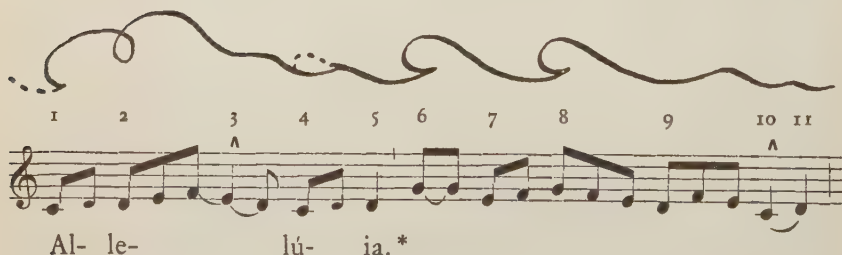
The specification of arsis or thesis elements is determined by elements drawn from:

- a) the melody,
- b) the text,
- c) the conjunction of text and melody.

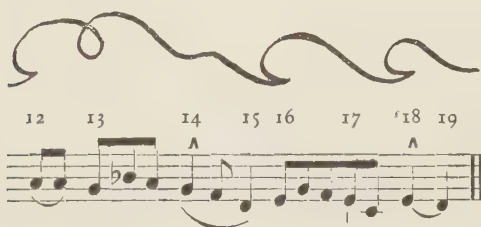
Let us study, then, each ictus in function of these three factors.

## ALLELUIA

1. Arsic beginning. Take care to make a silent thesis beforehand in order to ensure precision in the attack of the sung rhythm on the syllable *Al*.
2. Compound beat rising by comparison with that which precedes it. The text, however, lends itself to this arsic treatment, the syllable *le* being located in the active phase, the protasis of the word *Alleluia*.
3. The melodic group, the neum itself, independently of its relative place, constitutes an element of determination. Pressus included in a descending melodic line. It is a stage where the rhythm is set down after the preceding rise.
4. The text would perhaps authorize a little arsis here: tonic accent linked to that which precedes it by the interval of a descending second. One can also give preference to the melody, whose descending curve is clearly brought out, and let it flow . . .
5. Final syllable of the word.
- 6-12. No particular difficulty. The melody moving independently from the text, the arses and theses are determined by the natural interplay of the melodic elevations and descents.



13. Arsis. Amplification. Sing this podatus very broadly. Enlarge it somewhat.
18. Little arsis justified by the melodic movement and by the neum itself (Pressus). Rhythmic alternations at 13-14, 16-17, 18-19.



### VERSET: FIRST PHRASE

- 21-25. Like 1-5, but without the possibility of arsis at ictus 24.
26. Conflict. The final of the word *Sancte* which by nature is thetic carries a melodic group whose arsie character is obvious: a quilismatic group higher than that which precedes it, at the origin of a rise which leads to a summit of the phrase. Sacrifice the text to the melody.
27. Tonic accent. Melodic summit.
- 28-31. Follow the melody. Peaceful and soft ternary rhythms. The soul is in supplication, yet abandons itself . . .





## THE GREGORIAN REVIEW

32. Compound beat which is melodically higher than the preceding one, but thesis because it is the final of a word and the beginning of a melodic descent.
34. Little arsis. Pressus raised above that which has preceded it. More intense supplication.
37. Thesis, final of a word. The episematic *sol* well lifted up, "gliding." "Expressive nuance not implying a reinforcement of the note, a delicate nuance which should first of all be felt in order to be exactly measured."
- 38-39. The *mi* is the ictic note. The *fa* and *re* constitute a double ornament.
40. Arsis. Tonic accent at the unison with that which precedes it.



## SECOND PHRASE

45. Thesis. Final of a word. The melody does not impose itself.
- 46-51. Follow the melodic movement.



52. Compound beat lower than that which precedes it, but arsis here because it is the beginning of a new melodic word.
- 53-59. Follow the melodic movement.
60. Same remark as for ictus 52.
63. Thesis. The movement of the melody is not important enough to determine two arsis on *in* and *eis*. Melodically, the two compound beats have their ictuses on the same degree. Let us consult the text. The tonic accent of *eis* demands an arsis. The thesis on ictus 63 ensures the link with the preceding incise.



66. Arsis. Tonic accent linked to that which precedes it by the interval of a descending second.
67. Like *Alleluia* and the vocalise.



# THE COMMUNION FACTUS EST REPENTE

RHYTHMIC AND MODAL STUDY TO PREPARE

THE ACCOMPANIMENT

by Henri Potiron

This communion, a very indicative type of authentic tetrardus or seventh mode, does not present, for the accompaniment, any particular difficulties, modally or rhythmically. It is, however, full of lessons. Let us follow it step by step without trying to dissociate the two points of view. We transpose it a third lower, either a minor third with three sharps or a major third with four flats, a transposition which offers the advantage of two different keys from the same general reading of the notes.

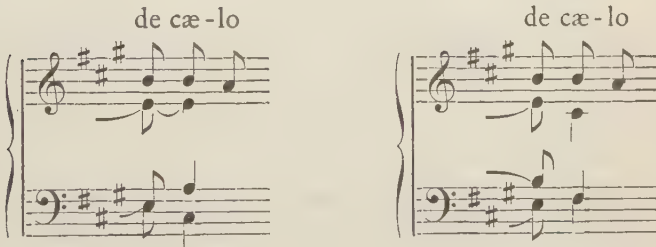
The initial fifth is frequent in the seventh mode. It is equivocal, however; in fact an analogous fifth (except for notation, of course) is found in the first mode . . . the antiphon *Fontes et omnia*, for example, from the Vespers of Pentecost. It is true that the descent to the tonic of *repente* is not found, to my knowledge, in the first mode. The equivocal cast should, however, be respected. In the case of the introit *Puer* (Christmas), perhaps we could immediately determine the B natural hexachord, the melody letting us hear the B natural a bit further on. Here, at *sonus*, it passes to the high natural hexachord, well before the B natural of *vehementis*. This is one more reason that the accompaniment should remain neutral.

Let us say right away that the mora dot of *repente* in no way indicates the end of an incise and that there is no reason for bringing it out. Thus, in our transposition, an E chord, without a third, should be used. There is no other solution:





It seems that the end of the word *caelo* should be treated as a “real note” and not as an “escape note.” In the melodic grouping there is something which recalls the “post-ictic” cadence, a sort of feminine inflexion. The B of our transposition will thus be an appoggiatura to the A, either with C sharp in the bass (first inversion of A major), or, better, with F sharp in the bass, which will avoid a change at the beginning of *sonus*:



The end of *sonus* would not demand a real change of harmony, for the word does not end a real incise. The fourth A-D (from *caelo* to *sonus*) suggests the feeling of D major whose first inversion with F sharp in the bass will follow nicely on that which precedes it. As for the end of *sonus*, it indicates, beyond doubt, B minor, the principal chord shading in the upper parts of the seventh mode (or D minor in the original notation). Thus we have:



The fifth, A, of the tenor part of the accompaniment which makes a 6:5 chord leaves the sense in suspension, as is fitting. The B, however, giving a regular 6 chord without the fifth above the bass is obviously possible.

This upper part of the mode never makes us completely forget the tonic. In certain cases a synthesis of the two elements, tonic pedal (*mi*) in the bass, B minor chord in the upper parts (or, in the original key, G pedal supporting the harmony of D minor), can be an excellent translation of the melodic given part, but for this the tonic pedal must continue under the following parts, and the melody must return of itself to the B natural hexachord, in order that, directly or indirectly, the bass maintained in its place bring out the fundamental tonic chord. As for the rest, this process, a bit audacious, is not to be recommended to beginners.

We must wait for the G sharp of *vehementis* in order to introduce this note to the harmony. Therefore we shall keep D in the bass; following this the feeling of A major imposes itself, rather than F sharp minor, a note which the melody has not as yet let us hear. The end of the word *advenientis*, however, behaves like that of *caelo* which we have just noted. Thus we shall not put our A major at this point, but at the beginning of *spiritus*, so that the harmonic note will be the second and not the first of the final clivis of *advenientis*.

As for the word *vehementis*, the two *e* vowels melt into a single one by a sort of elision frequent in analogous cases (*qui te expectant* in the introit *Ad te levavi*; *Esto mihi in*, introit of Quinquagesima). The mora dot of the first syl-

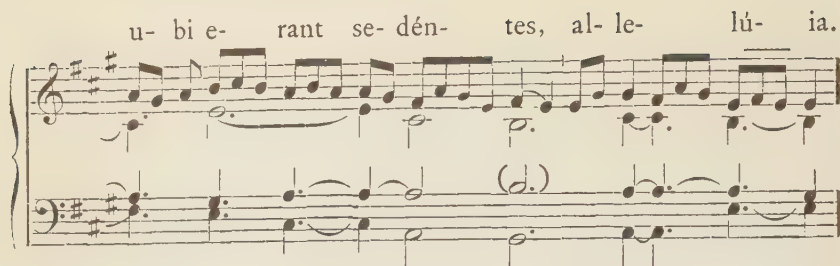
lable thus marks the preparation of the quilisma as though there were only a single syllable. On the other hand, the end of the word is certainly a cadence formula composed with its principal stress on the accent. It is practically the same case as that of the spondaic cadence with two doubled punctums on the final degree. If, then, at the beginning of *spiritus* we have put an A in the bass, it can be kept and then replaced by F sharp on the accented syllable of the word. Yet, there is no obligation in such a case to change anything at all on the final punctum (even though this is often excellent by the process of a suspended delayed resolution, in this case impossible).

These considerations lead us to adopt the following realization:



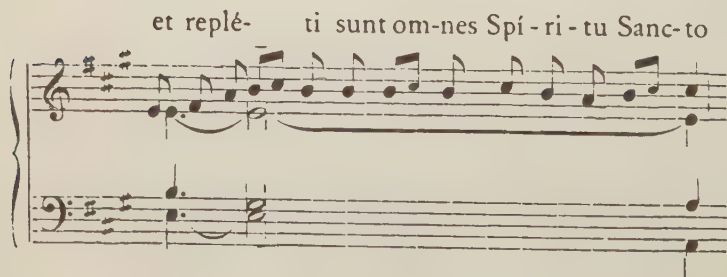
Then, we can go on with the same harmony. It would, however, be good to bring out the dominant which appears at the beginning of *erant*, sustained by the tonic chord which we have not heard up to now in its complete form. Now we are really in the B natural hexachord which will persist to the end (the key-sense of G major of the original pitch is represented by E major in our transposition). The A major harmony (end of *erant*), in inversion or root position, will lead easily to the tonic chord, in inversion for the end of *sedentes* (compound cadence composed of a doubled clivis, but only suspensive), root position for the cadence of the phrase at *alleluia*, classic type of composite cadence of a torculus and punctum:





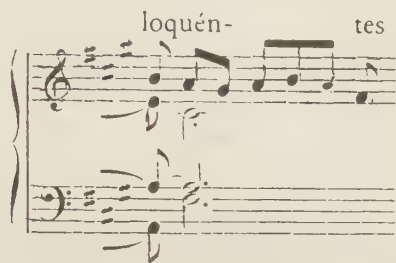
The plagal cadence is called for here; one which would sound D-E in the bass would have more than its share of harshness and is not indicated by the context. The suspended resolution of which I just spoke in regard to composite cadences is, in this formula, of facile use and perfectly rhythmic. As for the octaves by contrary motion between bass and chant, they must be tolerated; licences of this sort are frequent in the most classic writing.

Thus we arrive at the second phrase of our communion. This second part begins with an intonation which is frequent in the seventh mode, and which tends immediately toward the dominant. It would be good to keep the shading of the tonic chord for it, a chord which will then sustain a sort of recitative note closing into the last syllable of *Sancto* on a C sharp which we shall underline with an A chord. To avoid any harshness in the formula of intonation, let us omit the third in the E major chord, and we shall obtain this:



Any change of harmony in this incise of recitation would be undesirable.

Then we must concern ourselves with the end of the word *loquentes*, non-ictic, no doubt, but imposing the choice of harmony as earlier the end of *caelo* and that of *advenientis*. Thus, the chord of F sharp minor:



(Between the alto and bass of the accompaniment, disjunct fifths by contrary motion, tolerable by reason of the notes common to both harmonies.)

Then comes the episematic torculus of *magnalia* which will receive the chord of E major, after which we shall prepare the cadence of *Dei*. In spite of the melodic indication, the bass progression D-E is impossible because of the octaves. B-E, which would avoid them, is foreign to the context.

There remains the plagal cadence of A-E which we have already used. The clash of the D in the chant against C sharp in the alto part is very acceptable and cannot interfere with the execution. On the other hand, the classic cadence of *Dei*, although followed by a simple half-bar, is too characteristic to permit us to invert it. We shall therefore write:



It will be noted that the ictic note of the salicus has been underlined in preference to the weak syllable of *magnalia*.

Regarding the *alleluias* which end the piece, they are obviously a sort of coda. The holding of the E bass (tonic pedal) will translate this character excellently. The third inversion of the seventh chord having F sharp as root (thus the nuance of F sharp in the upper parts and the seventh, E in the bass) will lead to a completely normal plagal cadence. To mark the appoggiatura on the dotted virga of the second *alleluia*, a supporting movement in the inner parts is almost necessary.



In sum, while this communion offers no great difficulties, the study which we have just made clarifies, however, some problems of harmonic interpretation, and in particular, those which have to do with the seventh mode.



## THE MOTU PROPRIO AND ORGAN MUSIC

by Dom Antoine Bonnet

The French Revue of the *Association des Amis de l'Orgue* has recently published a very instructive inquiry on the liturgical role of the organist (cf. *L'Orgue*, quarterly review, No. 61 and following). One of our better organists, having been questioned by M. Pierre Denis on the conception he held regarding the organ in the Church, answered with his usual frankness and did not hesitate to take, when faced with the problem of the church organ and its relationship with the Liturgy, a very firm position. (cf. *L'Orgue*, No. 58-59, p. 5-7) "The organ," says he, "will always have a tendency to encumber the liturgy, and when a high mass is sung, it should do nothing more than extend the plainchant with improvisations." Or again, "Let us not forget that the mass is before all else a participation of the congregation in prayer. The organ can do nothing more than distract them to a certain extent in making its own voice heard." (This in regard to eleven o'clock masses).

That an organist as well armed, technically speaking, as Gaston Litaize should speak with this clearness is very significant to start with. What is not less revealing, however, is the number of reactions which this declaration of principles has provoked. Let us admit that certain practical solutions proposed by the organist of St. Francois Xavier church can be open to discussion, such as that, for example, of the concert placed on Sunday between two masses "when the organist could dispense his virtuosity at leisure . . ." Finally, "to clearly forbid the principle itself of eleven o'clock

masses" is to affirm a truth which is basically incontestable, but at the same time to disrupt without discretion established habits and provoke inevitable backwaters. Thus it is that in the various answers given to date to the questions raised by the *Bulletin des Amis de l'Orgue* there is a sort of astonishment manifested, and sometimes even emotion. In any case, no other organist has dared to compromise himself on this point and renounce with such cheerfulness the romantic conceptions of the organ in church. Under diverse forms and proposing accommodations more or less varied in nature, all of them expect to keep the positions gained and to defend the rights of the king of instruments which are supposedly threatened. There is a touching attachment here, to a great extent explicable, considering how full of temptations and dangers the role demanded of the church organist is.

Just think, in fact, of the more or less conscious reactions which take hold of the organist when he seats himself at the console of his organ. From the height of the organ-loft he dominates the assembly of the faithful, and he knows that not only will he be heard by this multitude, but that he alone will have the duty of discoursing with it. Now for that he has in his power an instrument unique in its type which is in itself a universe of sound, endowed with numerous voices, various levels, and countless combinations, running from the most tenuous softness to sovereign power. Why should we be surprised if sometimes the organist loses his sense of the proper limits and is tempted to obey the demon inside him which whispers, "If you bow before me, all this is yours"? We cannot, however, escape the trend of events. It is a fact that in the course of history the organ has owed its development to the decadence of the Liturgy and the steady loss of its primitive traditions. For good logic an authentic restoration of the liturgical Regulations entails a more and more effective participation of all the faithful present in the acts of the Cult, and by way of consequence, a re-casting of the role the organ is called on to fill in the course of the ceremonies.

Is all this really so new, though? To appease our uneasiness and dissipate our doubts, is it not sufficient to read

over with attention the *Motu Proprio* of Blessed Pope Pius X? This document has existed for fifty years, and yet, far from having aged, it appears more up-to-date and fitting than ever in its decisions. The principles which the Holy Father formulates in it are precepts in edict "the fullness of Apostolic Power" and which as such have the force of law. Moreover, however, based on the reality of affairs itself and a profound experience in the exigencies of the Divine Cult, they answer our questions fully and show us with directness the road to follow.

The organ, it can be objected, occupies very little space in this "Code of Law of Sacred Music." This is true, but from this laconicism itself there arises for us an eloquent teaching on the exact place which the Church feels it should give the organ in the course of the Offices. In the *Motu Proprio*, in fact, the hierarchy among the diverse types of Sacred Music is admirably outlined: 1. Primacy and excellence of Gregorian Chant which is *the chant proper to the Roman Church*, and in which, as in a *supreme model*, are found the essential qualities of Sacred Music. — 2. Praise is given to Classic Polyphony and to more recent vocal works, provided that, through their qualities, they are brought closer in style to Gregorian Chant. — 3. Finally, but only in the sixth chapter, the organ is mentioned while emphasizing that the *proper music of the Church being purely vocal*, it is only in the manner of a *permission* that music with organ accompaniment can be performed, without, however, covering up the singing, preceding it with preludes or interrupting it with disproportionate interludes.

No doubt these are rather severe conditions, but are they not, when we really think about them, sound wisdom and judgment? The organist who accepts them with an open heart cannot but recognize their sound basis and accept, without sterile regrets, the place which is assigned to him in the whole scheme according to just proportions. And let it be said in passing, how can we explain after such clear directives the habits which are still spread throughout too many parishes, as, for example, the custom of putting in a piece of

bravura at the offertory which has no relationship at all with the act which is being accomplished at the altar, and which, under the pretext of "enhancing the ceremony" often obliges the celebrant to wait; or what is more, that of introducing during the *Magnificat* verses of a quality and brilliance which could still excite the spirit of a Huysmans? (Look over the description of Vespers at St. Sulpice in *En Route*.)

While the *Motu Proprio* gives us first of all a lesson in modesty, it does not mean, for all that, to paralyse the organist in the practice of his art, but, rather, encourage himself to surpass himself, to give up his personal views and renounce facile effects in order to make his playing conform to all the qualities which true sacred music should possess, and find in the difficulties of the service he is asked to give the principle of continually new progress. Erik Satie, speaking one day of "the spirit of music," asserted that "the practice of an art leads us to live in the most absolute renouncement." (P. D. Templier, *Erik Satie*, 1932, p. 61). Every "servant of music" has this experience, and it is certain that the "abnegation, the sacrifice of oneself, courage and patience" are indispensable virtues to the organist who is conscious of the role which the Church has confided to him in the course of the liturgical Offices. The goal to be attained is so noble that it justifies such requirements, and the organist can believe himself to be lessened in importance if at the cost of this loyally observed discipline he lifts himself little by little up to that sanctity, that goodness of forms and that universality which, uniting him to the qualities of the liturgy itself, will leave their imprint on his art and render him capable of realizing in his way the very purpose of the whole Cult, the glory of God alone and the spiritual profit of the faithful.

One of the most disputed points of the inquiry to which we alluded at the beginning was that of improvisation. For a Gaston Litaize or an Andre Fleury the question does not seem to raise any difficulties: "Nothing can equal," declared the latter, "a plainchant mass in which the faithful perform the Gregorian melodies, the organ paraphrasing these latter



in a sort of direct resonance." (cf. *L'Orgue*, October-December 1948). This is the point of view of the organists who possess all the elements necessary to make a complete musician, but such a convergence remains exceptional, and even for the most gifted, this spontaneous musical commentary on all the pieces of an Office is a formidable test because of its frequency and its continuity. This is not to mention the immense distances which separate our musical sense from the esthetic proper to the remote composers of the Gregorian melodies. It is not without a long apprenticeship and ceaselessly renewed efforts that a musician of the twentieth century will be able to make his improvisations conform "*to the rhythm and the internal structure*" of Gregorian melody.

Very few organists are thus capable of improvising in a worthy manner during the liturgical offices. For all the others, the *Motu Proprio* furnishes the elements of a solution, if not perfect, at least satisfactory. In chapter II, in fact, the exposition of the types of Sacred Music leads us to think that there also exists for the organ a vast repertoire of "classic polyphony" which possesses, keeping all the proportions, the qualities which the Pope recognized in vocal polyphony. No doubt most of these pieces cannot be played at the moments in the Office for which they were written: Verses for the *Kyrie eleison*, for the *Gloria in excelsis*, for the Hymns and the *Magnificat*, etc., but the *perfection, the seriousness and the gravity* of their style makes them worthy to be inserted in the structure of the liturgical offices.

All of which presupposes long research and a choice which is not without difficulties. There again we find light and guidance in a capital phrase of the *Motu Proprio*: "A composition destined for the Church is that much more sacred and (to that extent) liturgical as by its movement, inspiration and savor, it more closely approaches Gregorian melodies; and, on the contrary, it is that much less worthy of the Temple to the extent that it diverges from this supreme model." This rule has often been remembered, but has often received a literal and sterile interpretation. It is not sufficient that a piece be written on a plainchant theme or in one

of the "tones" of Gregorian chant for it to automatically take on a religious and liturgical value. It is with special design that the terms of our text have been chosen to make us understand that a servile imitation of Gregorian melody could not possibly be recommended, and that it could only be a question of coming to a more or less happy approximation of the supreme model through an ensemble of delicate and subtle qualities which alone permit us to decide the degree of relationship and correspondence between the piece being studied and liturgical chant.

The *Motu Proprio* gives us yet one further piece of advice on which we should insist, so well does it seem to us to answer the difficulties which press on us. In chapter VI, in fact, the Pope states clearly that not only must the organ playing contain all the qualities of true Sacred Music, but *that it must be proportioned according to the proper nature of the instrument.*

For twenty-five years, at least, an admirable effort has been brought to the manufacture to effect a more and more faithful restoration of the organ according to the glorious tradition which has little by little endowed this great instrument with an ensemble of qualities which confer on it a very special right to take a place in the House of God and to discourse with the choir of voices. Brought to the height of its development and enriched with recent technical perfections (adjustable combinations, etc.) such an instrument offers the organist innumerable possibilities, and this, then, is why it is more than ever opportune to call to his attention that they could in no way be exploited without a profound knowledge of the "proper nature" of the instrument and the elements of which it is composed, without an exact discernment of their extent and limit. The organ does not sound like an orchestra. The relative slowness of the opening of its pipes forbids it too rapid a movement, and certain harmonic audacities which easily get by when they are given to different instruments become unbearable on the organ when all the notes speak with the same force and are enriched by the sparkling brightness of the mixtures.

We must, however, come to the end of these few reflections. They come far from exhausting the admirable concentration of the Pontifical Document. Let us hope at least that they have let us sense its permanent timeliness. What the Church expects of the organist is as though summarized in the celebrated and so often quoted proposition: *I desire that my people should pray on Beauty*. Servant of Music, and in that way so much more necessary for himself that his work should contribute to the beauty and dignity of the divine office, the organist should at the same time be a man of prayer,—for in order to lead others to prayer, one must first pray oneself—. Let him know how to give his art and his prayer to the texts and chants which fill the liturgical Offices, and he will discover the true means of touching souls and aiding them to raise their prayers to God, Principle and End of all Harmony and of all Perfection.

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